

SUNDAY AFTERNOON SERIES

ROBERT AITKEN, FLUTE
MELVIN BERMAN, OBOE

Violin

Kathy Caswell
Carolyn Gadiel
Richard Green
Fujiko Imajishi
Edward LeCouffe
Joseph Peleg
Maurice Pelletier
Anne Rys
Adriana Westera

Viola

Phyllis Dankiw
Glenna Oue
Douglas Perry

Cello

Kristine Bogyo
Harold Clarkson
Sheila Laughton

ANTON KUERTI, PIANO
VICTOR MARTIN, VIOLIN

Double Bass

John Gowen
Mark Jamison

Flute

Dodie Layton

Oboe

Barbara Bolte
Marilyn Rivers

Bassoon

Heather Douglas
Gerald Robinson

French horn

Fergus McWilliam
Donald Plumb

SUNDAY, FEBRUARY 27TH, 1972 AT 3 P.M.

CONCERT HALL, EDWARD JOHNSON BUILDING

Concerto for Flute and Strings
in G Major

J.J. Quantz
(1697-1773)

Allegro
Arioso
Presto

Although Quantz mastered several instruments as a town musician in Dresden, he eventually excelled as a performer on the transverse flute, an instrument in the early stages of its development at that time. While a prominent member of the orchestra in Dresden, he regularly travelled to Berlin to tutor Crown Prince Frederick on the flute. When Frederick became king, Quantz moved to his court to perform, compose, and construct flutes for him. Quantz's improvements in the tuning and resonance of the flute were influential in flute construction until the mid-nineteenth century and the emergence of the Boehm flute. Quantz's principles for the construction of a concerto, based on Vivaldi's models, are well illustrated in this work. In the quick movements the strings introduce thematic ideas that are fragmented and that frequently recur between solo sections. The solo flute part contrasts lyrical melodies with brilliant passages displaying the capabilities of both the instrument and the performer. The accompaniment varies in texture so that the solo occasionally comes to the fore, and it often uses familiar ideas from the recurring opening theme. In both flute and string parts melodic sequences are frequently used for variety and the display of dexterity. Quantz's concern that the slow movement be very "singing" in quality is illustrated by the title "Arioso". He complained that the slow movements were often "written in a plain dry style, more harmonic than melodic," and that the performers were allowed too much freedom to add their own embellishments. His solution was that "the composer must endeavour to make it pleasing even to those listeners without musical experience.. The melody must be just as touching and expressive as though there were words below it."

Concerto for Violin, Oboe, Strings
and Continuo in D minor

Bach
(1685-1750)

Allegro

Adagio

Allegro

This concerto for oboe and violin is a reconstruction of the original version from which Bach arranged the concerto for two harpsichords in C minor (BWV 1060). Violinistic figuration led scholars to suspect that violins were the original solo instruments for this concerto, but Waldeman Voigt concluded from the differences in the treatment and contour of the solo parts that a violin and oboe were more suitable. The date of the original concerto is placed c.1719, when Bach was Kapellmeister to Prince Leopold in Köthen. Reconstruction of the original version was accomplished by studying the manner in which Bach had arranged other harpsichord concertos. Chordal notes had to be eliminated from the harpsichord solos, but the melodic invention was enhanced by the use of two instruments of contrasting tone qualities. As in the Quantz concerto, both the quick movements have similar characteristics, but in contrast to both the Quantz and Beethoven concerto forms, the violin and oboe soloists playing throughout the movements, as part of the orchestra and as a solo ensemble. The main theme recurs several times both in full orchestral sections and in accompaniment to the solo instruments. Sequential motives and imitative entries are frequently used in both solo and tutti passages. The solo sections allow each instrument to display its technical capabilities. The lyrical potential of the oboe and violin is explored thoroughly in the Adagio movement. The orchestra accompanies the solo melodies with restrained pizzicato chords which furnish the harmony and maintain the rhythm. The violin and oboe smoothly intertwine melodic motifs, always preserving a continuous rhythmic flow. (S.L.H.)

INTERMISSION

Piano Concerto No.2 in B flat Major
Op.19

Beethoven
(1770-1827)

Allegro con brio .
Adagio
Molto allegro

Of Beethoven's five published piano concertos, this work was composed first (1794-95), but was not published until 1801 after considerable revisions for a Prague concert in 1798, and after the publication of the Concerto No.1 in C Major. In 1795, Beethoven was still under the influence of Haydn and Mozart. Haydn's strange adversity to employing clarinets may account for the unusual absence of clarinets in the orchestra of this concerto. Also it may not be entirely coincidental that Mozart's last piano concerto was written in the same key with the same instrumentation. Internal similarities occur, especially in the non-competitive manner in which orchestra and solo respectfully take turns stating primary thematic material. Accompanimental material, whether in the piano or orchestra, consists mainly of repeated chords or unobtrusive running figures. Decorative use of appoggiaturas and embellishments immediately suggests Mozart's treatment of melodic motifs. However, several Beethovenian characteristics already appear. Sudden dynamic changes, recurring motivic germs, unexpected modulations, and rhythmic decisiveness all point to the young musician's personal style. The opening theme contains two contrasting motifs: the first outlines the chord of B flat major in a vigorous dotted rhythm, and the second employs similar notes in a legato, lyrical solo for the first violins. Beethoven introduces an unexpected key change by means of a sudden semitone step from C to D flat, producing the keys of D flat major and B flat minor. The piano begins with a few bars of new music, then states the second important theme of the movement in the dominant key. In the Adagio, the melody is stated by the strings and then is embellished by the piano. Beethoven carefully notated the elaborate return of this theme to prevent the performer from adding his own ornaments. The piano begins the Rondo movement by stating the main theme. The sharply accented rhythm of this theme is a revision of 1798.

Next Event: THURSDAY EVENING SERIES
MARCH 9, 1972 - THE DORIAN WOODWIND QUINTET